

**HALLOWEEN:**  
**The Revenge of Laurie Strode**

Story by  
Kevin Williamson

Screenplay by  
Robert Zappia

12/03/97

WRITER'S SECOND  
DRAFT

HALLOWEEN: THE REVENGE OF LAURIE STRODE

FADE IN:

EXT. STREET - NIGHT - SUBURBIA

Langley, Illinois. A quiet suburb located fifty miles outside of Chicago.

SUPER the legend: "Langley, Illinois. October 28th, 1998"

A HOUSE

nestled in the middle of a tree-lined street. A Honda Civic pulls into a darkened driveway, the headlights are extinguished...

PAMELA WHITTINGTON, a middle-aged woman in full registered nurse attire, emerges from the parked car.

An unlit cigarette dangles loosely from her lips. She heads to the porch, digging through her purse in search of a light...

CRUNCH!

Pamela stops in her tracks, looks down at her feet to discover

GLASS

scattered across the porch. She looks at the porch light hanging above her head.

A SHATTERED LIGHT BULB occupies the socket.

Pamela turns her attention to the front door...it's slightly ajar. She pushes on it gently...the door swings open freely, revealing the darkened interior.

PAMELA

Shit...

Pamela drops her purse...darts across some hedges into the neighbor's yard...

EXT. THE HOUSE NEXT DOOR

Pamela runs up to the porch, decorated with carved pumpkins...POUNDS furiously on the front door, decorated with a CARDBOARD SKELETON...

NO ANSWER.

She POUNDS again...HARDER. Suddenly, the door SWINGS open to reveal

AN OMINOUS FIGURE

looming in the doorway. A HOCKEY MASK cloaks his face.

A PAIR OF EYES

glare at Pamela from behind the cut-outs in the plastic vizard.

PAMELA

gasps, stumbles backward.

THE FIGURE

flips up his mask to reveal

JIMMY HOWELL

a gangly teen, wearing a hockey jersey... skates slung over his shoulder.

JIMMY

Hey, Miss Whittington, what's up?

PAMELA

My blood pressure. You scared the hell out of me.

JIMMY

Oh. Sorry. I'm on my way to the rink and --

(CONTINUED)

CONTINUED:

PAMELA  
(interrupting)  
I think someone broke into my  
house.

JIMMY  
No shit?!

PAMELA  
No shit.

CUT TO:

INT. LIVING ROOM - MINUTES LATER

Pamela sits on the couch taking hits off a lit cigarette.  
Jimmy paces the room, portable phone pressed against his  
ear.

JIMMY  
(into phone)  
3027 Keystone...yeah...gotcha.

Jimmy hangs up the portable...

JIMMY (cont'd)  
Said to give 'em fifteen minutes.  
They'll send someone by.

Jimmy grabs his hockey stick, heads for the door.

PAMELA  
Jimmy, what are you doing?

JIMMY  
Checking out your place.

PAMELA  
No. Wait for the police.

JIMMY  
And miss the big game? No way.

CUT TO:

EXT. HOUSE - MINUTES LATER

Pamela stands at the foot of her driveway...watches as Jimmy climbs the steps to her porch, hockey stick perched high on his shoulder.

JIMMY

moves toward the front door, stepping on pieces of shattered light bulb beneath him.

He swings open the front door with the tip of his stick...looks inside the darkened house.

He enters cautiously, stick at the ready.

PAMELA

lights up another cigarette, watches nervously as Jimmy disappears from view...

INT. HOUSE

Jimmy enters the dimmed foyer.

JIMMY

(calling off)

Hey, man, don't mess with me! I'll  
knock your head clean off your  
body!

He moves stealthily through the house, hockey stick poised high in the air...room-by-room he checks for intruders...

Jimmy finds his way to the rear of the home, crosses to a back bedroom, stands in the doorway...

JIMMY (cont'd)

Oh, shit...

ON THE BEDROOM

Converted to a home office...ransacked...file cabinets overturned, pictures hang crooked on the walls, papers carpet the floor...

(CONTINUED)

CONTINUED:

JIMMY

drops the stick to his side, convinced he is now alone in the house.

He crosses back into the kitchen...steals a cookie from a cookie jar...opens the fridge...takes a swig from an open milk carton...completely unaware that --

THE BROOM CLOSET DOOR

is opening slowly behind him, then suddenly --

CRASH!

An IRONING BOARD topples out from inside, slams against his back, hard.

JIMMY

snaps the hockey stick into position...spins around...swings wildly with the wooden baton. He makes contact with...

A POT RACK

suspended above the island...pots dangling from their hooks come clanging down on top of him...

The dust settles...Jimmy realizes he's been beating the stuffing out of an ironing board. He sheepishly exits the kitchen...

EXT. HOUSE - MINUTES LATER

Pamela stands at the foot of the driveway, trying to see in to the darkened house...

PAMELA

Come on, damn it...

Jimmy emerges from the house...looks like Wayne Gretsky after slamming in his record goal. He smiles at Pamela smugly...

JIMMY

Nothing to fear. The coast is clear.

(CONTINUED)

CONTINUED:

PAMELA

You sure?

JIMMY

Totally. I checked all the rooms  
and closets...

PAMELA

Nothing's missing?

JIMMY

Don't think so. But they sure did  
a real number on your office. Crap  
everywhere.

PAMELA

My office?

JIMMY

Yeah. Oh, and they messed up your  
kitchen pretty good, too...  
Goodnight.

Jimmy scurries off, avoiding any more questions...

Pamela heads back to the house.

INT. HOUSE

Pamela enters the house, LOCKS AND BOLTS the front door  
behind her. She breathes a heavy sigh of relief, back  
against the door...she flicks on a light switch...NOTHING.

PAMELA

Christ, Jimmy...didn't you try the  
goddamn lights?!

Pamela moves down the hallway to the laundry room...she  
opens the door to the FUSE BOX...toggles some fuses on and  
off...tries the laundry room light...still NOTHING,  
darkness.

PAMELA (cont'd)

Shit.

She grabs a flashlight out of a nearby cupboard, and  
proceeds down the hall to --

INT. OFFICE

The converted bedroom in complete disarray... Pamela navigates through the wreckage, carving a path with the beam of her flashlight. She approaches --

A DESK

completely bare except for a single FILE FOLDER resting on its top.

PAMELA

shines the beam on the lone file folder.

ON the folder...the index tab reads "KERI TATE." Pamela opens the folder, it's EMPTY.

PAMELA

gasps, the blood rushes from her face. She immediately rushes for the phone.

CLANK!

A noise is heard. She's not alone in this house. She moves through the hallway to discover the front door wide open. Shit. She bolts.

EXT. HOUSE

Pamela runs out the door and back to Jimmy's house. She opens the front door, disappears inside.

INT. HOUSE

Pamela shuts the door behind her...cranes her neck, searching for any signs of Jimmy --

She HEARS the sounds of a television emanating from deep within the house.

PAMELA

(calling off)

Jimmy! You still here?!

(CONTINUED)



8.

CONTINUED:

CAMERA FOLLOWS Pamela as she makes her way from one darkened room to the next...she crosses into the den to discover

JIMMY

seated in an easy-chair, watching an episode of "SEINFELD." His back to Pamela...only his legs are visible from her point-of-view.

Pamela approaches him --

PAMELA (cont'd)

Goddamnit, Jimmy! Someone's still in my house!

Pamela spins the easy-chair around to reveal --

A HOCKEY SKATE

embedded deep into Jimmy's face...the blade slicing through flesh, from forehead to chin...eyes wide open in terror...blood cascades down his jersey...

PAMELA

screams...bolts through the house, reaches the front door to find --

A CHINA CABINET

pushed in front of it, blocks her way! She tries fiercely to move the wooden hutch, but can't...

Pamela runs back through the house, frantic...in desperate search of an exit.

She crosses into the kitchen, spots her escape...moves to the rear door, opens it to reveal...

THE SHAPE

standing, poised, evil eyes burning through slits in his trademark mask.

PAMELA

shrieks...grabs a knife out of a nearby butcher block...heads back to the living room.

(CONTINUED)

CONTINUED: (2)

THE SHAPE

moves after her, the hunt is on...

INT. LIVING ROOM

FLASHING RED AND BLUE LIGHTS

illuminate the room...

PAMELA

runs to a window...

ANGLE THROUGH WINDOW.

A squad car arrives in front of Pamela's house. Two UNIFORMED COPS emerge from the vehicle, head up her driveway.

PAMELA

struggles to open the window...she can't manage to disengage the lock...she pounds feverishly on the glass --

PAMELA

(yelling)

HELP! GODDAMNIT IT! OVER HERE!

GOD PLEASE!

THE SHAPE

appears behind her...grabs an IRON POKER from a group of fireplace utensils.

PAMELA

spins around, swings at the Shape with the knife...

PAMELA (cont'd)

Stay the fuck away from me!

The Shape swings the iron poker...delivers a severe blow to Pamela's arm, breaks it...the knife falls to the floor below.

Pamela howls in pain...drops to her knees, nurses her arm...

(CONTINUED)

CONTINUED:

The Shape raises the poker high into the air, comes down hard...drives the tip of the poker through her skull...CRACK!

EXT. PAMELA'S FRONT PORCH - SAME TIME

In the f.g. the two cops climb the porch steps and move into the house.

In the b.g., we can see the Shape through the neighboring window as he repeatedly stabs Pamela with the poker.

CUT TO:

EXT. HILLCREST ACADEMY - ESTABLISHING - MORNING

CLOSE ON A PLAQUE

"HILLCREST ACADEMY. ESTABLISHED 1874"

THE CAMERA PULLS BACK TO REVEAL a co-ed boarding school...set behind massive wrought-iron gates on acreage in a secluded region of Wisconsin.

SUPER the legend: "Ferndale, Wisconsin. October 29th, 1998."

The academy's gothic architecture and rich history can be seen throughout the entire campus, consisting of a cluster of buildings: the school, the dorms, a gymnasium with indoor swimming pool, a bell tower, a guard house and --

A GROUP OF FACULTY HOUSES

litters the far end of the campus.

CLOSE ON a kitchen window. Inside KERI TATE, mid-thirties, stands behind a sink washing dishes.

On closer inspection, we see this is the face of none other than LAURIE STRODE.

INT. KITCHEN - MORNING

Keri stands with her back to John, 16, chiseled good looks. He stands behind her in the doorway... They are in mid-conversation--

KERI

Nothing's changed since yesterday, or last week, or last month...the answer's still "no."

JOHN

You're so predictable.

Keri grabs the sprayer, squirts John from across the room...

JOHN

What the --

KERI

Betcha' didn't predict that.

Keri throws John a dishtowel...he dabs at his shirt.

JOHN

I'm sixteen, Keri. I should be able to live wherever I want.

KERI

And I should have a son who calls me "Mom". Looks like we're both shit out of luck.

JOHN

Okay, you win. I'll call you Mom. Now can I move into the dorms?

KERI

No.

Keri hands John a stack of clean dishes. John doesn't budge...

JOHN

Well, Dad thinks it's okay.

(CONTINUED)

CONTINUED:

KERI

Your father thinks it's okay to run off to Cancun with a blonde bimbo in a halter top. Somehow his opinion doesn't count.

JOHN

I promise not to run off to Cancun.

KERI

Forget it.

JOHN

(pointing out the kitchen window)

The dorms are only fifty feet away. You could practically see into my window. So, what difference does it make?

KERI

My point exactly. See, we both agree.

Keri takes the dishes back from John, puts them away in an overhead cupboard.

JOHN

Alright, I was wrong. There is a big difference between rooming with your buddies and living with your mother the school headmaster.

KERI

I took the padlock off your door. What more do you want?

JOHN

My life is a living hell.

Keri raises an eyebrow...

KERI

It's not, trust me.

John gives up, heads out of the room...

(CONTINUED)

CONTINUED: (2)

KERI

Where are you going?

JOHN

To the bathroom. Can I do that  
alone or do you want to watch?

KERI

I thought you'd never ask.

Keri puts her arm around John, escorts him out of the  
kitchen...

JOHN

You're twisted.

KERI

I know.

CUT TO:

EXT. HILLCREST ACADEMY - DAY

Keri moves across campus toward the school, a leather  
briefcase slung over one shoulder.

Passing STUDENTS ad-lib "Hellos," their admiration for Keri  
made evident by their favorable rapport with her.

Keri passes in front of --

A ROW OF SCHOOL BUSES

parked alongside the school. An older bus on the far end  
sits empty, hood up.

WALLY BECKETTE, a rather portly man in his early sixties,  
and the school custodian, fiddles with the exposed engine.

KERI

Wally, you've been under that hood  
for months. Why don't we just call  
a mechanic?

Wally stops what he is doing...comes out from beneath the  
hood...wipes his hands on his pants.

(CONTINUED)

CONTINUED:

WALLY

Miss Tate, I serviced B-1 Bombers  
in W-W-2. This here is child's  
play.

KERI

So you're saying I should call a  
child to come give you a hand?

Wally chuckles softly, charmed by Keri like the rest of the  
staff.

WALLY

I'm saying she'll be purring like a  
kitten before you know it.

KERI

There's your problem, Walter. You  
don't want it to purr, you want it  
to start.

WALLY

And she will, Miss Tate. She will.

Keri continues toward the school. Wally watches with  
admiration as she heads into the building...

WALLY (cont'd)

Mmmm-mmm. If they had teachers  
like you when I was a boy, I'd be a  
rocket scientist.

---

Wally goes back to tinkering with the engine...

ON HATTIE SMITH, mid-sixties, dressed in a guard uniform...  
approaches Keri, looking very official...holds a key in her  
hand.

KERI

Good morning, Hattie.

HATTIE

Went into town. Had that duplicate  
key made.

Hattie hands Keri the key.

(CONTINUED)

CONTINUED: (2)

KERI

Thank you.

Hattie extends an open palm.

HATTIE

Thank me with two bucks.

KERI

Oh... right.

Keri digs through her pocket, produces a handful of change...gives it to Hattie.

HATTIE

(dripping sarcasm)

Just what I wanted...more change.

Hattie heads back toward the guard house, turns back to Keri --

HATTIE (cont'd)

And next time you lose a gate key, young lady, you'll be climbing your way out of here.

Keri holds the key to her chest...

KERI

I'll be more careful next time.

Hattie dismisses Keri with a wave of her hand, continues across campus to the guard house.

Keri smiles, places the key in her pocket and disappears inside the school...

CUT TO:

EXT. JIMMY'S HOUSE - AFTERNOON

Pouring rain. In stark contrast to the sunny campus of Hillcrest...

EMERGENCY VEHICLES litter the landscape, lights FLASHING.

OFFICERS wrap yellow crime scene tape around the perimeter, keeping curious NEIGHBORS at bay...

(CONTINUED)



CONTINUED:

RICHARD CARTER

a middle-aged police detective, eyes bloodshot from too little sleep and one too many hours in front of a computer screen, emerges from a dark sedan...a lit cigarette dangles loosely from his lips.

Carter approaches a young OFFICER standing outside the front door --

CARTER

(flashes his badge)

Detective Richard Carter.

Haddonfield P.D. Detective Blake  
called my office...

The Officer motions to the door --

OFFICER

Go on in. She's been waiting for  
you.

Carter heads toward the door, the Officer grabs his arm...

OFFICER (cont'd)

You might need this...

The Officer offers him a small jar of petroleum jelly.  
Carter waves it away.

OFFICER (cont'd)

Some serious shit in there,  
Detective.

Carter reconsiders, smears the Vaseline under each nostril...heads for the house.

INT. JIMMY'S HOUSE

Carter crosses through the front door, watches as

A TEAM of latex-gloved FORENSIC SPECIALISTS

dust doors and windows for fingerprints, swab at blood drops, and collect carpet fibers for later analysis...

(CONTINUED)

CONTINUED:

Carter crosses into the living room, winces at

PAMELA WHITTINGTON

sprawled across the floor in front of blood-soaked curtains... the wrought-iron poker jammed up her nose, exits through the top of her skull... a kitchen knife lies beside her...

Carter takes another hit off the cigarette, blows smoke into the room...

VOICE (OS)

Double homicide.

Carter turns to see

TONI BLAKE

standing behind him... mid-twenties, attractive yet approachable...

BLAKE (cont'd)

Her name's Pamela Whittington, next door neighbor to victim number two... James Howell.

Carter motions in the direction of the den where

A CRIME SCENE PHOTOGRAPHER

takes snapshots of the teenage corpse.

CARTER

Let me guess... he's the guy with the hockey skate for a nose ring.

BLAKE

crosses to Carter, extends a dixie cup in his direction --

CARTER (cont'd)

No thanks, I'm not thirsty.

(CONTINUED)

CONTINUED: (2)

BLAKE

It's for your cigarette. I prefer  
not to contaminate my crime scene  
with micropollutants.

Carter takes a final puff off the cigarette, drops it into  
the cup...

CARTER

Why am I here?

BLAKE

They said on the phone you were  
assigned to the Meyers case.

CARTER

With all due respect, detective,  
you can't go blaming every brutal  
murder in Illinois on Michael  
Meyers.

BLAKE

Pamela Whittington was a long time  
associate of Dr. Loomis. Her home  
office was ransacked. It was chock  
full of Loomis' files on Meyers.  
I'd say that makes Meyers a  
suspect, wouldn't you?

CARTER

Well, when you put it that way...

BLAKE

Right. So why don't we get on with  
this investigation?

CARTER

I like a woman who takes control.

Blake ignores the comment, crosses to the front  
door...Carter follows.

During the following dialogue, Blake walks Carter through  
the crime scene reenacting the prior evening's brutal  
events...

(CONTINUED)

CONTINUED: (3)

BLAKE

Pamela entered the house and walked  
into the den where she discovers  
James Howell's body...

Carter and Blake stand in front of the mutilated face of the  
teenage boy...

BLAKE (cont'd)

Shaken, she returns to the front  
door to find the hutch blocking her  
exit...

ON gouges across the wood planks, forming tracks from the  
dining room to the front door...

BLAKE (cont'd)

She runs to the kitchen, where she  
is ambushed at the back door by the  
killer.

Carter and Blake stand in front of the door, which is still  
open. Carter kneels down, looks at the kitchen floor...

CARTER

One set of muddy shoe prints.

BLAKE

That don't match either of the  
victim's.

Carter stands up, moves to a butcher block on the  
counter...he's starting to enjoy this dance.--

CARTER

She grabs a knife from the butcher  
block.

ON the butcher block, an empty slot where the knife once  
resided...

BLAKE

Heads to the living room...

They cross back into the living room...

(CONTINUED)

20.

CONTINUED: (4)

Carter moves to the

WINDOW

covered in fingerprint powder, exposing a plethora of prints.

CARTER

Where, judging by the looks of the finger and palm prints, she struggles to open the window before banging on it like hell.

BLAKE

Unable to escape, she turns and attacks the killer, but doesn't connect.

CARTER

No blood on the knife.

ON the knife, clean as a whistle...

CARTER (cont'd)

The killer knocks the knife out of her hand with the wrought-iron poker.

BLAKE

Broken blood vessels on her right forearm.

ON Pamela's arm, a bruise forming under the skin...

CARTER

At which point she drops to her knees in pain...

BLAKE

Explaining the low height of the blood spatter on the curtains...

ON the curtains, blood stained four feet and below...

(CONTINUED)

21.

CONTINUED: (5)

CARTER

Impressive, Blake. Where'd you  
learn how to do that?

BLAKE

Girl Scouts.

Carter chuckles...she has a sense of humor, too...

CUT TO:

INT. SCHOOL - HALLWAY - AFTERNOON

A BELL RINGS.

The hallway is flooded with STUDENTS, books in tow...

ON MOLLY CARTWRIGHT

a young seventeen, friendly eyes and a face to match.

Walking beside her is...

LINDA KANG, same age, unconcerned, full of spunk...multiple  
body piercings, doesn't quite fit in here or anywhere...

LINDA

You aced it, didn't you?

MOLLY

I did alright.

Linda grabs Molly's test, peeking out from her biology  
book...

LINDA

Fuckin' A.

MOLLY

He gave me a fuckin' A? Wow.

Linda punches Molly playfully in the arm. They stop at  
neighboring lockers, retrieve books from inside...

AMY KRAMER approaches, books pressed against an ample chest,  
smacking on a wad of gum...

(CONTINUED)

22.

CONTINUED:

Eye-catching good looks, a real stunner...a bit short on the gray matter though --

AMY

These lockers are totally girl unfriendly.

MOLLY

Break another nail?

AMY

Pointer finger. And the dance is in two days...

LINDA

Life's a bitch.

The girls head down the hall...

AMY

Eddie's working late at Freeman's tonight... all alone.

MOLLY

I thought Eddie left for N.Y.U.?

AMY

Guess he couldn't tear himself away from me.

LINDA

Guess he couldn't pass admissions.

AMY

Shut up, pinhead.

John approaches them from behind, drapes his arm around Molly...

JOHN

There you are.

(to Amy)

You tell 'em about tonight?

AMY

I just got here.

(CONTINUED)

23.

CONTINUED: (2)

John removes a key from his jacket pocket, drops it in Molly's hand...

MOLLY

What's this?

LINDA

You say, "The key to my heart,"  
and I'm gonna hurl.

JOHN

Shelve the barf bag. It's the key  
to the main gate.

MOLLY

Where'd you get it?

JOHN

Swiped it from my mom's desk  
yesterday.

MOLLY

You stole it?!

JOHN

I borrowed it.

AMY

Party at Freeman's tonight.

LINDA

I am in need of some serious  
partying.

MOLLY

Not me.

JOHN

Why not?

MOLLY

I can't afford to get caught.

LINDA

Molly, you're the resident  
assistant. What are you gonna do,  
narc on yourself?

(CONTINUED)



24.

CONTINUED: (3)

THE BELL RINGS.

Students clear the hall, move inside their classrooms.

John kisses Molly on the lips...

JOHN

Just meet me in front of the gate  
after lights out.

He takes off down the hall --

MOLLY

(calling after him)

Wait... John...

He's gone. A teacher guides the girls inside a classroom  
and shuts the door...

CUT TO:

INT. GYMNASIUM - AFTERNOON

A bevy of STUDENTS scurry about the gym making final  
preparations for the impending Halloween Festival: hanging  
decorations on walls, carving pumpkins, spinning cob webs  
along refreshment tables...ON WILL BRENNEN, a well-favored Chemistry teacher in his mid-  
forties, thinning hair, more salt than pepper...supervises  
the action...a coffee mug in hand...his attention focused  
on...

KERI

sitting atop the bleachers. Will climbs the benches, sits  
beside her...

WILL

What a sight for sore eyes...

He kisses her softly on the lips.

WILL (cont'd)

...and ears...

He kisses her again.

(CONTINUED)

CONTINUED:

WILL (cont'd)  
...and lips...

He engages her in a lingering kiss.

A GROUP OF STUDENTS

point and giggle at the smooching faculty members.

Keri notices, pulls away...

KERI  
Will...

She motions toward the students below.

WILL  
What? They've all taken sex ed.

He leans in for another kiss, she playfully keeps him at arms length...

KERI  
And this isn't the place for a live demonstration.

Will relents, settles for holding Keri's hand...

WILL  
Aren't they doing a terrific job this year?

KERI  
(distracted)  
Looks great. It does.

WILL  
You okay? You seem a little off.

KERI  
Nothing a good stiff drink can't fix.

Will doesn't find the humor, eyes her uneasily.

KERI (cont'd)  
That one always goes over big at the AA meetings.

(CONTINUED)

CONTINUED: (2)

An awkward beat, then...

WILL

It's John, isn't it?

KERI

It's always John.

WILL

Still wants to move out?

KERI

He's been living out of moving boxes for three months.

WILL

The kid just wants his freedom.

KERI

It's not going to happen.

WILL

The tighter you squeeze, the harder he'll try to break free.

KERI

Oh, please...you get that out of a fortune cookie?

WILL

Doesn't make it bad advice.

Keri manages a smile...

WILL (cont'd)

God I love that smile.

Keri stands, Will follows suit.

KERI

I'm going into town...run a few errands before dark. Need anything?

WILL

A box of fortune cookies...I'm running out of advice.

(CONTINUED)

27.

CONTINUED: (3)

KERI

Bye Will.

Keri heads down the bleachers. Will watches her leave, completely enamored...

CUT TO:

INT. NIELSEN'S MARKET - LATE AFTERNOON

A family-owned grocery mart in the heart of Ferndale. A half-dozen CUSTOMERS mingle through the aisles.

ON Keri, standing in front of a CASHIER as he rings up a dozen items...

Keri glances at the wall of tabloids in front of her, one of them catches her eye --

CLOSE ON: THE GLOBE

A headline reads, "SERIAL KILLER MICHAEL MEYERS REALLY ALIEN FROM OUTER SPACE." Beneath the headline is a mock photo of the Shape, holding the infamous mask in his hand, revealing an alien head underneath...

Keri can't help but smirk at the absurdity of it all. The cashier hands Keri her change...

CASHIER

Happy Halloween.

Keri manages a polite smile, and exits...

CUT TO:

EXT. NIELSEN'S MARKET - MINUTES LATER

Keri moves down the tree-lined street, groceries tucked securely under her arm.

She pauses at a storefront window. "KESSLER JEWELERS. EST. 1963" emblazoned across the glass.

ANGLE ON WINDOW.

An assortment of wedding rings glimmer behind the glass.

(CONTINUED)

CONTINUED:

KERI

holds her left hand up to the window, moving it slowly from ring to ring...then she sees --

THE SHAPE

in the reflection...standing across the street, staring right through her..taunting her. This is no alien...

KERI'S

heart stops...she stands frozen, totally immobile.

A TRUCK

passes between them.

KERI

takes this opportunity to spin around. The truck passes --

THE SHAPE HAS VANISHED.

KERI

I hate this fucking holiday...

Keri climbs into the driver's seat of her Ford Explorer, tosses the bag of groceries on the passenger seat...

She starts the engine...

"MR. SANDMAN" blares over the radio...scares the shit out of her. Keri quickly changes stations...heads back to the school.

CUT TO:

INT. CARTER'S APARTMENT - NIGHT

Sparsely decorated. Scattered Chinese food containers litter the counters.

On a glass dining room table, a half dozen cardboard boxes, "DR. LOOMIS" in black sharpie scrawled across their sides.

The CAMERA PANS across the table where...

(CONTINUED)

CONTINUED:

CARTER

sits, eyes glazed over...shuffling through a stack of photographs.

ON THE PHOTOGRAPHS.

Of a young Michael Meyers playing with a fire truck in the den...running through sprinklers in the backyard...riding horses at the county fair...no signs of the evil lurking inside.

CARTER sets the photographs aside, digs through a file box...pulls out a film canister marked "MEYERS' HOME MOVIES."

ON A PROJECTOR.

CARTER threads the Super 8 film through it, turns it on...images of a young Michael Meyers are projected on a bare wall in the darkened room.

CARTER settles into the recliner, fights to stay awake...

THE SHAPE APPEARS IN FRONT OF THE WALL.

The home movies projected on his pale mask. He moves slowly toward the sleeping CARTER, a knife in his grip.

The SHAPE raises the knife to CARTER's throat, slices it from ear to ear. CARTER grabs his throat, blood gushes through his fingers. Then...

THE TELEPHONE RINGS.

CARTER WAKES UP.

Gasps for air...he feels for his throat...no blood, all is well.

The Super 8 film slaps against the projector, the reel now over...

CARTER catches his breath...surveys the room...he is alone. He picks up the phone --

(CONTINUED)

CONTINUED: (2)

CARTER  
(into phone)  
Carter.

BLAKE  
It's Blake. Meet me at Grand View.

CARTER  
Where?

BLAKE  
The cemetery...

CARTER  
Yeah, alright...I'll be there in  
ten.

Carter hangs up the phone, massages his throat...

CUT TO:

INT. FREEMAN'S DRUGSTORE - NIGHT

CLOSE ON THE PALE WHITE HALLOWEEN MASK

CAMERA PULLS BACK TO REVEAL a mannequin sporting the mask  
and dark overalls made notorious by Michael Meyers...its arm  
posed high in the air, wielding a meat cleaver.

Gathered around the mannequin is the gang:

Linda is in the arms of her boyfriend, SHANE McCLOUD...a  
tall and spindly teen, book smart and street dumb...

John riffles through a rack of Halloween costumes. Molly  
leans against a nearby counter...she checks her watch,  
visibly uncomfortable being here at all.

EDDIE CATERO, two years out of high school and still wearing  
his letterman jacket, 'Nuff said.

He stands proudly by his display, nursing a beer...his arm  
draped around Amy, who's painting her nails with a nail  
polish plucked from a nearby display...

(CONTINUED)

CONTINUED:

EDDIE

(re: the display)  
Pretty wicked, huh?

LINDA

I think it's twisted.

EDDIE

This coming from the girl with a  
stake through her tongue.

LINDA

You're glorifying the big creep.

SHANE

Besides, it's historically  
inaccurate.

EDDIE

What the fuck are you talking  
about?

SHANE

Michael Meyers never used a meat  
clever. It was a butcher knife.

EDDIE

Who are you, the serial killer  
police? What difference does it  
make?

SHANE

It's not historically accurate,  
that's all.

AMY

He could be holding a swizzle  
stick, it still gives me the  
willies.

JOHN

Don't worry...I hear he only kills  
virgins.

SHANE

Another historical inaccuracy.

(CONTINUED)



CONTINUED: (2)

EDDIE

Would somebody shut this guy up?

MOLLY

Come on, we better get back before  
Mrs. Sullivan makes her rounds.

Linda looks at her watch.

LINDA

Oh, shit. Molly's right. It's  
eleven-thirty.

The gang heads for the front door...

AMY

You guys go on. Eddie's gonna take  
me back after he closes up.

Bells hanging from the door JINGLE as they exit...  
John turns to them as he leaves --

JOHN

Condoms are on aisle four...

EDDIE

Out.

Eddie pushes John out the door, shuts it behind him...

EXT. FREEMAN'S DRUGSTORE

The group moves down the deserted street, headed for  
Hillcrest. John's arm around Molly. Shane's around Linda...

CUT TO:

INT. FREEMAN'S DRUGSTORE

ON A "CLOSED" SIGN

Being hung on the front door.

CAMERA PULLS BACK TO REVEAL Amy, holds up her newly polished  
nails to Eddie...

(CONTINUED)

CONTINUED:

AMY

How do you like the color? It's  
called "Bloodshed Red."

EDDIE

Yeah, yeah...looks good...

Eddie grabs Amy by the waist, pulls her in...kisses her  
passionately.

EDDIE (cont'd)

Let's go in back and check out the  
"inventory."

AMY

Mmmmm, sounds good.

Eddie and Amy head to the --

INT. BACK ROOM

Eddie and Amy get hot and heavy amongst a room full of  
cardboard boxes, Halloween costumes, and masks...

As Eddie prepares to do the one-handed bra release...

JINGLE-JINGLE.

The bells hung on the front door chime.

EDDIE

Shit. Can't people read? Don't  
move. I'll be right back.

Eddie exits, leaving behind a half-naked Amy.

INT. FREEMAN'S DRUGSTORE

Eddie moves toward the front of the store, heads down the  
center aisle. He hears the SHUFFLING OF FEET in the aisle  
next to him...

EDDIE

(calling off)

Hey, we're closed!

(CONTINUED)

CONTINUED:

Eddie rounds the corner, runs smack into --

THE SHAPE:

EDDIE (cont'd)

Shit!

It's only the mannequin, which isn't where Eddie left it...arm poised high in the air, knife missing.

Eddie turns around to see --

THE SHAPE

standing right behind him, wielding the meat cleaver.  
Eddie's seeing double...

EDDIE (cont'd)

What the hell...

The Shape attacks, slices through his skull with the meat cleaver...

INT. BACK ROOM - SAME TIME

As Amy sifts through a box of scary masks, she hears...

A SCUFFLE

outside the door...she throws on her blouse, peeks outside.

AMY

Eddie?

A RUSTLING SOUND.

AMY (CONT'D)

Damnit, Eddie! Stop fooling  
around.

Still nothing...Amy cautiously moves into the store, looking  
for her missing partner...she passes

THE MICHAEL MEYERS MANNEQUIN

AMY (CONT'D)

If you think you're gettin' any  
after this, you're dead wrong.

(CONTINUED)

35.

CONTINUED:

She stumbles, looks down to reveal...

EDDIE

sprawled on the floor, the meat cleaver buried in the middle of his forehead...eyes wide open in terror!

Amy SCREAMS...can barely stand...she stumbles to the front door...it's locked!

The Michael Meyers mannequin behind her comes to life, begins to move toward her...

Amy beats frantically on the glass door, struggling to free the lock...she turns to see...

THE SHAPE

closing in behind her...she SCREAMS.

The SHAPE attacks, grabs Amy by the back of the neck...pushes her face through the glass door, cuts it to bits...

He lifts Amy high into the air, she struggles to free herself...the Shape impales her body on a large shard of glass.

ON Amy's feet...dangling a foot off the ground...then...

Her body goes completely limp...lifeless.

ON Amy's hand...blood cascades down her fingers, matches the shade of her nail polish...

The SHAPE looks at her breathless body quizzically...

CUT TO:

EXT. GRAND VIEW CEMETERY - NIGHT

A well manicured graveyard...lush green lawns, thriving oak trees, and patches of blooming flowers...

FRED WILLIAMS, an elderly caretaker, leads Carter and Blake through the darkened cemetery...a flashlight illuminating their path.

(CONTINUED)

CONTINUED:

CARTER

You take all your dates here,  
Blake?

BLAKE

Only the real stiffs.

CARTER

I can be real stiff.

BLAKE

Charming.

FRED

Hey! Watch my geraniums.

Carter looks down at his feet, finds himself standing in the middle of a group of flowers...he quickly hops back onto the grass...

FRED (cont'd)

Beautiful, aren't they? Rotting  
corpses make the best fertilizer,  
ya' know. Especially those Irish  
folk. They push up the daises like  
a son-of-a-bitch...

CARTER

I'll remember that.

FRED

Hell, I can tell you where every  
Mick is buried by the ground cover  
growing above 'em.

Fred shines his flashlight on a distant grave.

FRED (cont'd)

Irish...

(shining the beam on another  
grave)

...Irish...

They stop in front of a gravesite...TOMBSTONE missing...  
patchy grass covers the grave.

(CONTINUED)

CONTINUED: (2)

FRED (cont'd)

Never could get anything to grow  
over this one...

BLAKE

And you're sure this is Laurie  
Strode's grave?

FRED

Sure as I'm standing here.

Fred shines the beam of the flashlight on an adjacent  
headstone...

FRED (cont'd)

Buried her daughter right next to  
her not too long ago. You don't  
suppose that Meyers fella took the  
tombstone?

CARTER

Probably just a couple of kids  
playing a Halloween prank.

BLAKE

Tee-peeing a house, yes. A bag of  
burning shit on a porch, maybe.  
Digging up tombstones? I don't  
think so.

Carter shrugs his shoulders, takes a drag off his cigarette.

CARTER

I'm going to bed.

Carter heads back to his car, Blake runs after him...

BLAKE

That's it?

CARTER

Care to join me?

BLAKE

Come on, Carter. You know it's  
Michael.

(CONTINUED)

CONTINUED: (3)

CARTER

What do you want me to do, put out  
an A.P.B. on a man in overalls  
wearing a white mask dragging a  
headstone?

BLAKE

Yes.

CARTER

Sweet dreams, Blake.

Carter climbs into his car, heads for home...

CUT TO:

INT. BEDROOM - NIGHT

Keri tosses and turns in her bed, unable to exorcise the  
demons from her mind...eyes wide open, watches the moonlight  
cast the shadow of dancing leaves on the ceiling above  
her...

Then, the shadow of something altogether unnatural appears  
above her...

THE SHADOW OF A MAN

hair tattered and tousled by the wind.

ON Keri lying frozen in fear, eyes unblinking.

THE SILHOUETTE

grows larger, nearly engulfs the entire ceiling...then  
suddenly disappears from view...the dancing leaves return.

CLANK!

A noise from outside her window. FOOTSTEPS quickly make  
their way around the house...

Keri jumps out of her skin, holds her breath...

A JIGGLING SOUND emanates from the living room, as if  
someone's trying to get in through the front door...

(CONTINUED)

CONTINUED:

Keri jumps out of bed, slides a metal box out from under the bed...pulls a SMITH AND WESSON from inside...heads for --

INT. LIVING ROOM

Keri moves silently through the hallway into the living room, gun at the ready...hands trembling...eyes locked on the front door as --

THE DOORKNOB

slowly twists and turns...the SHADOW of a man behind the curtain of the window flanking the side of the door.

KERI

raises the gun...uses both hands to steady her aim...her breathing becoming more shallow with each passing second...

THE DOOR

swings open revealing...

JOHN

house key in hand...busted.

KERI

lowers the gun, fights back the tears...

John closes the door...if he's surprised that his mother's pointing a gun in his face, he doesn't show it...

KERI

Shit, John! What the hell were you doing out there?!

JOHN

Nothing.

KERI

You're kidding with that answer, right?

(CONTINUED)



CONTINUED:

JOHN

I just went for a walk. It's no big deal.

KERI

Wrong. There are rules in this house and you're going to follow them whether you like it or not.

JOHN

Or what? You're gonna shoot me?

KERI

It's an option.

JOHN

Well, maybe if you'd let me live in the dorms, I wouldn't have to sneak out to spend time with my friends.

KERI

Oh, so now it's my fault?

JOHN

Just forget it...

John storms down the hall, disappears into his bedroom...  
slams the door behind him.

CUT TO:

INT. BEDROOM - MINUTES LATER

Keri enters the room, passes by the window...glances out into the night and sees --

## THE SHAPE

standing between sheets that blow in the clothesline.

KERI

closes her eyes, takes a deep breath...opens them...now both the Shape and the sheets blowing in the clothesline have VANISHED.

CUT TO:

INT. CLASSROOM - MORNING

Keri substituting for the absentee English Lit teacher, Mr. Elliot.

A STUDENT has just finished her oral report and heads back to her seat.

Keri stands, crosses to the chalkboard --

KERI

I'm sure Mr. Elliot will go over this when he returns on Monday, but Julie hit on a very important aspect of Virgil's "The Aeneid."

She scrawls the word "FATE" across its surface...

KERI (cont'd)

F-A-T-E. Fate. The Romans believed in the three goddesses of Fate, called "the Fata." Nona, Decuma, and Morta. These goddesses determined your fate. They were to blame when things went wrong, and were to be praised when --

Keri paces in front of the classroom, glances out the window and sees --

THE SHAPE

standing behind the gates of the academy, waiting patiently for his chance...eyes burning a hole right through her.

THE STUDENTS

wait for Keri to complete her thought...mumble softly amongst themselves...

KERI

closes her eyes for a moment, takes a deep breath...looks outside again...the Shape is STILL THERE!

THE BELL RINGS.

(CONTINUED)

42.

CONTINUED:

The students make a mad dash for the hall.

KERI

moves swiftly through the throng of students, pushing bewildered pupils aside as she makes her way to the school entrance...

CUT TO:

EXT. HILLCREST ACADEMY - DAY

Keri emerges from the building, moves across campus toward the iron gates...runs smack into --

WILL

throws his arms around her waist...

WILL

Whoa...what's the hurry? I'm not going anywhere...

Keri doesn't respond, is too busy looking over Will's shoulder --

KERI'S POV of the gate...the SHAPE has once again disappeared.

Keri eyes the perimeter of the campus, searching for her long lost brother.

WILL (cont'd)

Hey, you alright?

KERI

(distracted)

What?

WILL

What are you looking at?

KERI

I'm fine. I just need to lie down...

(CONTINUED)

CONTINUED:

Keri breaks free from Will's grip, heads toward the faculty housing, determined. Will watches her leave, face laced with concern...

CUT TO:

INT. HOUSE - KITCHEN - MINUTES LATER

Keri climbs atop a foot stool, retrieves a BOTTLE of vodka concealed behind bags of flour on the top shelf of the pantry...

She spins off the top...brings the lip of the bottle to her mouth, hands trembling...

She stops short of taking the drink, brings the bottle down from her lips...

Keri climbs off the foot stool, crosses to the kitchen sink and pours the vodka down the drain...

CUT TO:

INT. LANGLEY POLICE DEPARTMENT - BLAKE'S OFFICE - DAY

Blake sits behind her desk leafing through the double homicide case file, looking for some stone that's been left unturned...

She removes a FILE FOLDER from an evidence bag, "KERI TATE" in type across the index tape...

Blake opens it...still empty.

ON THE FILE FOLDER.

The light from her desk lamp falls across the open folder, reveals a series of indentations in the left hand corner of the manilla paper...

BLAKE

struggles to make out the ghost writing...grabs a pencil, moves the side of the lead swiftly across the folder...

"6089244325"

(CONTINUED)

CONTINUED:

The numbers pop out against the shaded background...

BLAKE

jots the numbers down on a nearby pad.

ON THE PAD.

Blake tries formatting the numbers into a Social Security number: "608-92-44325" -- too many numbers. She scratches it out... "~~608-92-44325~~"

She tries again...puts parenthesis around the first three numbers and a dash after the sixth number: "(608) 924-4325" -- BINGO. A telephone number...

BLAKE

picks up the telephone, dials the number...

SECRETARY (OS)

Hillcrest Academy, may I help you?

CUT TO:

CLOSE ON: NEWSPAPER CLIPPINGS

from the "Haddonfield Leader" pinned to a large BULLETIN BOARD, tales of the Michael Meyers' slayings splattered across the headlines.

A TELEPHONE RINGS in the b.g.

CAMERA PANS ACROSS the board, finds...

CRIME SCENE PHOTOS

of Meyers' slain victims...bloody, graphic images assault the eye.

CAMERA PULLS BACK to reveal we are in --

INT. CARTER'S OFFICE - HADDONFIELD POLICE DEPARTEMENT - DAY

Carter sits behind a desk...searches for the phone, finds it buried beneath a sea of reports --

(CONTINUED)

CONTINUED:

CARTER  
(into phone)  
Carter.

BLAKE  
It's Blake. How do you feel about  
Wisconsin?

On Carter's puzzled expression...

CUT TO:

EXT. FREEMAN'S DRUGSTORE - AFTERNOON

A YELLOW SCHOOL BUS

parked across the street, filled to capacity with students.

ON John watching from outside the school bus as

AN OFFICER

strings yellow crime scene tape across the front of the  
drugstore.

MOLLY

stands next to John, arm around his waist...watching  
curiously...

LINDA

leans against the side of the bus next to Shane...

LINDA  
Look, they're staring right at us.

SHANE  
(to John)  
You think your mom knows we snuck  
out here last night?

JOHN  
Nah, I didn't tell her where I  
went.

(CONTINUED)

CONTINUED:

MOLLY

Is that all you guys can think about? Amy never came back last night. Maybe she's in trouble.

LINDA

Better her than moi.

MOLLY

You're unbelievable.

SHANE

Linda's right. I have Yale to think about. Amy's going to the Barbizon School of Beauty -- if they let her retake her boards...

ON BRUCE CLARK, a young deputy ducks under the yellow tape, approaches...

KERI

stands in front of a squad car, craning her neck to get a look at the proceedings...

KERI

Bruce...what's going on? The kids are here to pick out their costumes for the festival.

DEPUTY CLARK

Better take 'em to Virgil's downtown. We got a dead body in there.

Keri's heart skips a beat, she tries to digest the news...

KERI

A dead body?

DEPUTY CLARK

It's Amy Kramer.

KERI

My god...

(CONTINUED)

CONTINUED: (2)

DEPUTY CLARK

Pretty messy. Parents have already been notified. Our office has been trying to get a hold of you...

Keri fears the worse, tries to hold herself together...

KERI

You know who did this?

DEPUTY CLARK

Well, Eddie Catero didn't show up for work this morning...parents say he never came home last night. Car's still missing.

KERI

(wishful)

Think Eddie had something to do with it?

DEPUTY CLARK

Doesn't look good.

Deputy Clark turns in the direction of the bus...

DEPUTY CLARK (cont'd)

You best keep those students locked behind those gates of yours...got ourselves a cold-blooded killer on the loose.

CUT TO:

EXT. HILLCREST ACADEMY - ESTABLISHING

Night. Wind assaults the trees. Lights illuminate a dozen dorm windows.

EXT. GATES - SAME TIME

A compact CAR pulls up behind the gates, high beams illuminating the...

GUARD HOUSE

(CONTINUED)



CONTINUED:

There is an entrance on either side of the guard house...inside sits Hattie.

She cups her hands over her eyes, protecting them from the glare of the auto's headlights. She checks --

A MONITOR

embedded in the console in front of her...a black and white image of the car idling outside the gates illuminates the screen.

ON Hattie, unable to make out the identity of the driver. She steps out of the guard house...

EXT. GATES

Through the gate, she sees a figure slumped behind the wheel...

HATTIE  
(calling off)  
Who's there?

No response.

HATTIE (cont'd)  
Please identify yourself, young man.

Still nothing. Hattie doesn't know what to do.

She opens the gate with her gate key and walks through...she approaches the car. The trees rustles nearby. She takes a look, spooking herself. It is, after all, Halloween.

She crosses to the driver's side window...looks inside to find the body of --

EDDIE CATERO

the costume shop victim, slouched behind the wheel...face a bloodied mess.

HATTIE (cont'd)  
My lord...

(CONTINUED)

CONTINUED:

Hattie stumbles backward...she doesn't see THE SHAPE pass through the open gates behind her.

She crosses back to the --

INT. GUARD HOUSE

Hattie quickly presses a BUTTON on the console in front of her, automatically closing the wrought iron gates outside...

THE SHAPE

stands at the entrance to the left of guard house, Hattie's back to him.

She picks up the phone...no dial tone. She jiggles the receiver...comes up short.

CLINK. A noise from outside...

Hattie spins around, faces the left entrance...no one in sight.

HATTIE

(softly)

Hello?

No answer. Hattie crosses to the left entrance, shuts the door...throws the bolt.

THE SHAPE

appears behind Hattie...now standing at the entrance to the right of guard house.

CLINK. Another noise, source unknown...

Hattie spins around, faces the right entrance...the Shape has vanished.

Hattie crosses to the right entrance, shuts the door...locks it. Now secured safely inside the guard house, Hattie crosses to a CB Radio...

She turns it on...dials the emergency channel...is distracted by --

(CONTINUED)

CONTINUED:

THE CAR

outside the gates...its headlights suddenly extinguish.

ON Hattie, squints through the window in the car's direction...

THE SHAPE

emerges from the shadows behind her...wraps the CB cord around her neck...Hattie struggles to free herself...her face pressed up against the glass...

The Shape brandishes a knife...stabs her repeatedly in the back...ends the struggle.

CUT TO:

INT. BELL TOWER - CONTINUOUS

Wally, the custodian, climbs the four flights of stairs to the massive bell partially enclosed at its top...he tugs on the rope dangling from the bell...

THE BELL RINGS.

Its sound resonating across the campus.

ON THE DORMS.

The windows, once lit, are now extinguished, leaving the dorms shrouded in total darkness...lights out.

INT. DORM - MOLLY'S ROOM

The sound of the ringing bell echoes softly through the room...

Molly lies in her bed, unable to sleep, eyes to the ceiling...her pajama clad body partially covered by a sheet.

ON "LURCH," THE SCHOOL DOG

lying beside Molly's bed, also asleep.

Molly hears the RUSTLING of bushes outside her window...she turns in its direction to see --

(CONTINUED)

CONTINUED:

THE BUSHES

moving forcefully, their branches scratching wildly against glass...

MOLLY

sits up in bed, her eyes glued to the window...she slowly gets out of bed, moves toward it...leans against the windowpane.

ANGLE THROUGH THE WINDOW

of the campus, bathed in moonlight...wind howls through the trees...leaves scurry across the grounds.

BANG! BANG!

A hand raps on her window. Molly jumps out of her skin.

ON JOHN

standing outside her window, motions her to open it. She does, sticks her head out...

MOLLY (cont'd)

(whispering)

What are you doing here?!

JOHN

(whispering)

I came to see you.

MOLLY

I can see that.

(a beat)

Why?

JOHN

Can I come in?

MOLLY

Are you crazy?! You'll get caught.

JOHN

Then you come out here.

(CONTINUED)

CONTINUED: (2)

MOLLY

Then I'll get caught.

JOHN

(louder)

Well, I'm not going until I talk to you.

MOLLY

Alright. I'll come out. Just be quiet.

CUT TO:

EXT. HILLCREST ACADEMY - FIVE MINUTES LATER

Molly and John meander through the wooded acreage along the perimeter of the campus, hand-in-hand...the school buildings completely obfuscated by the surrounding foliage.

MOLLY

You really think Eddie killed her?

JOHN

You saw that Michael Meyers display. You've got to be pretty twisted to come up with something like that.

MOLLY

I guess. It's just hard to believe.

THE SHAPE

appears behind them in the distance, standing beside a tree...watching...waiting. It seems as though with each cut the SHAPE moves closer...

JOHN

You look kind of cold.

MOLLY

I'm okay.

JOHN

Here, take my jacket.

(CONTINUED)

CONTINUED:

John takes off his letterman jacket, drapes it over her shoulders...

The SHAPE disappears from view, into the thicket.

JOHN (cont'd)

Better?

MOLLY

Yeah.

John gazes into Molly's eyes, he moves in closer...they engage in a passionate kiss...John's hands begin to find there way up her blouse when --

A PAIR OF HANDS

grabs them by the back of their necks, pulls them to their feet! Shit! Molly SCREAMS...the CAMERA PULLS BACK TO REVEAL...

KERI

with a firm grip on them both, a disapproving look painted across her face.

KERI

All right...fun's over.

EXT. SCHOOL GROUNDS - MINUTES LATER

Keri moves across the campus, back to the school...Molly and John in tow. They pass the group of faculty houses...

KERI

(to John)

Go take a cold shower...I'll deal with you later.

John heads for his house, waves good-bye to Molly...she waves back sheepishly.

Keri and Molly continue toward the dorms...

(CONTINUED)

CONTINUED:

KERI

Molly, of all the people...if I  
can't trust my resident assistant,  
then what?

MOLLY

I know. I'm really, really sorry,  
Miss Tate. Please let me keep the  
job...it's the only way I can  
afford to stay here.

KERI

Okay, tell you what...you can still  
be the school R.A., but no dance  
tomorrow night.

MOLLY

(relieved)

Okay...thank you.

Molly gives Keri a hug...

KERI

Something tells me I won't get the  
same reaction when I tell John...

The two are completely unaware of...

THE SHAPE

watching from the thicket, the moonlight reflected off his  
pale white mask.

CUT TO:

EXT. HILLCREST ACADEMY - ESTABLISHING - MORNING

STUDENTS scurry from their dorms to the adjacent school  
building, racing to make it to their a.m. classes on time...

SUPER the legend: "October 31st. Halloween."

## INT. GYMNASIUM - MORNING

A group of students take laps in the indoor swimming pool beneath the retracted gymnasium floor.

The gym is decorated for the Halloween festival that night...

Their coach, MRS. ROCKWELL, supervises from poolside, whistle dangling around her neck.

ON Molly, Linda, and SARAH LOCKE, the resident gossip with beauty pageant good looks, as they complete their final lap.

They congregate in the shallow end, their goggles perched on the heads...

MOLLY

I feel like everyone's staring at me.

SARAH

News travels fast. It's all over school about you and John getting busted in the woods by Miss Tate.

LINDA

Don't suppose you had anything to do with that, motor mouth.

SARAH

Shut up, freak.

Mrs. Rockwell blows her WHISTLE...the girls in the pool wait for her instruction.

MRS. ROCKWELL

Alright, I know you girls have the big Halloween dance tonight, so I'm letting you go ten minutes early today.

LINDA

(under her breath)  
How generous of her.

Molly, Linda, and Sarah start to climb out of the pool...

(CONTINUED)



CONTINUED:

MRS. ROCKWELL

Sarah, since you took it upon yourself to arrive ten minutes late today, you can stay the extra ten minutes.

SARAH

But Mrs. Rockwell...

MRS. ROCKWELL

Use the time to practice your dive. You looked real sloppy out there today.

LINDA

Ooooh, busted.

MOLLY

Big time. And news travels fast. Wouldn't be surprised if the whole school knows about this one by tonight.

Sarah flips them the finger...

SARAH

Smile at the birdie, ladies.

Molly and Linda head toward the locker room...

LINDA

Sarah Locke. What a major bitch. You know she waxes her stomach?

Molly and Linda exit the gymnasium...

ON Sarah as she climbs out of the pool...walks to the diving board on the other end of the deserted gym...places the goggles over her eyes...

She dives into the water...swims underwater toward the shallow end...she heads toward the surface...

SARAH'S POV

The SHAPE is standing poolside...his image warped by the rolling water, bobbing and swaying with the current.

(CONTINUED)

CONTINUED: (2)

Sarah breaks through the surface of the water, catches her breath...throws off her goggles, scans the gym...

ANGLE ON THE GYMNASIUM

Empty. Not a soul in sight.

Sarah shrugs it off, climbs back out of the pool...heads for the diving board...

She dives into the water...as she emerges in the shallow end the lights in the gym extinguish...leaving her in darkness.

SARAH

(calling out)

Hey! There's someone in here!

No response. Sarah moves toward the stairs...

SARAH (cont'd)

Hell-o! I'm in here!

She grabs the railing, starts to pull herself out of the pool, when suddenly...

THE SHAPE GRABS HER BY THE NECK.

Pushes her back into the pool...holds her head under the water...her arms flail wildly as she struggles for breath...

The Shape flashes a knife...slices into flesh...

Sarah's body goes limp...the SHAPE releases her...her lifeless body floats face down in the bloody water.

WIDE OF THE GYMNASIUM.

The SHAPE has disappeared from view.

CLANG-CLANG-CLANG.

The gym floor begins to close over the pool, covering the floating corpse inside of it.

CUT TO

EXT. HILLCREST ACADEMY - DAY

Keri moves across campus, notices --

THE MASSIVE WROUGHT IRON GATES

open to the single lane road exiting the school.

Keri eyes the GUARDHOUSE that sits at the entrance,  
indignant.

INT. GUARD HOUSE

Keri enters, the guard house is empty...

KERI  
(calling off)  
Hattie?

She's nowhere in sight...

KERI (cont'd)  
Now where is she?

Keri pushes a BUTTON on the console in front of her.

THE GATES

slowly begin to close...

KERI

exits the guard house, closes the door behind her...heads  
back to the school.

CLOSE ON: A COFFEE MUG

sits on the console, filled with a deep red liquid...

PLOP!

A drop of blood falls from

THE CEILING

Blood soaks the drop-ceiling...Hattie's corpse hidden from  
view.

(CONTINUED)

59.

CONTINUED:

CLANG!

The GATES SHUT tight...

CUT TO:

INT. HEADMASTER'S OFFICE - LATER THAT AFTERNOON

Keri walks into her office, shuts the door behind her...turns to find

CARTER

seated in front of her desk...Blake stands beside him, looking out the office window...

Keri jumps at the sight of the uninvited guests --

KERI

(startled)

Shit!

Carter stands, takes one look at her and knows he's hit the jackpot...

CARTER

I'll be damned.

KERI

Do I know you?

BLAKE

We're sorry to startle you, Miss Tate.

CARTER

The door was open, so we let ourselves in.

KERI

I can see that. Who are you?

Carter flashes a smile, then his badge...

CARTER

Detective Carter from the Haddonfield P.D.

(CONTINUED)

CONTINUED:

BLAKE

Toni Blake from Langley P.D.

Keri knows exactly why they're here, her dual lives are crossing paths...they've found little sister.

CARTER

Mind if we sit down?

KERI

I'd prefer you didn't. I'm very busy.

CARTER

Okay, then how 'bout we ask you a few questions?

KERI

Detective...

CARTER

Carter.

KERI

...I think it would be best if you both left.

CARTER

Might want to stop and think about the safety of your students, Miss Tate.

KERI

I never stop thinking about it, Detective.

(pointing out the window)

The only way in or out of this school is through that gate, and it is secured at all times.

CARTER

Funny, we just drove right in.

KERI

Well, I can assure you, it won't happen again. Thanks for your concern. Goodbye.

(CONTINUED)

61.

CONTINUED: (2)

Carter starts out...turns back toward Keri.

CARTER

Has anyone ever told you, you bear  
a striking resemblance to Laurie  
Strode?

Keri glares at him for a beat...the walls around her are  
collapsing.

KERI

Never heard of her.

Blake removes a business card from her pocket, a phone  
number scribbled across its face. She places it on the  
desk...

BLAKE

The Ferndale P.D. is setting up a  
roadblock couple miles down the  
road. They think they're looking  
for a jealous boyfriend gone  
mad...I think differently. We can  
protect you...

Keri doesn't flinch, motions toward the door. Carter and  
Blake start out --

KERI

You can't stop him.

Carter stops, turns back toward her...

CARTER

Not without some help

Carter and Blake exit, shut the door behind them...

CUT TO:

EXT. GATES - FIFTEEN MINUTES LATER

Carter and Blake in a rental car to the side of the road  
just outside the gates.

Blake emerges from the passenger side...Carter tosses her a  
walkie-talkie...

(CONTINUED)

62.

CONTINUED:

CARTER

Don't be a stranger...

Carter pulls away from the school...

Blake hooks the walkie-talkie to her side, heads back into the campus, passes --

A CAR

hidden behind the bushes, Eddie's rotting corpse locked inside...

CUT TO:

INT. GIRLS' LOCKER ROOM - A HALF HOUR LATER

Lots of nubile young bodies moving to and fro, changing out of sweaty gym clothes into dry attire.

ON Molly, standing in front of a fogged-up mirror, straight from the shower...towel tucked firmly around her chest.

Linda stands to her right, putting on her make-up...also in a towel.

LINDA

Shane's going as a condom.

MOLLY

I thought you were allergic to latex.

LINDA

I'll pop a Benadryl.

MOLLY

You think they'll let him in dressed like that?

LINDA

Oh, they're so stupid...I'll just tell them he's going as a sausage casing.

Linda swipes her palm across the fogged-up mirror, wiping away the steam...

(CONTINUED)

CONTINUED:

ON the MIRROR. In its reflection we see Molly and Linda...then --

THE SHAPE

appears from the cloud of steam behind them!

Other STUDENTS spot the intruder, run SCREAMING from the locker room.

The SHAPE grabs Linda from behind...wields a knife...slits her throat...blood cascades down her neck, blemishes the towel around her bust.

ON Molly, immobile. Terrified. Unable to scream.

LINDA'S

lifeless body drops to the floor...eyes wide open in terror.

THE SHAPE

shifts his attention to

MOLLY

gets her legs back, runs like hell...runs smack into

KERI

at the locker room entrance...grabs Molly in her arms.

KERI

Whoa. What's going on in there?

Molly is on the verge of hysterics --

MOLLY

Linda! He killed Linda!

KERI

Who?!

MOLLY

Michael Meyers!

Keri darts into the locker room...

(CONTINUED)



CONTINUED: (2)

MOLLY (cont'd)

Miss Tate, wait!

Molly follows her, stands in the relative safety of the doorway...Keri walks in to find --

THE SHAPE

standing above Linda's lifeless body...knife raised high in the air, dripping blood.

ON Keri, her legs buckle...she struggles to stay standing.

KERI

Michael, nooooooooo!

Then, an even more bizarre sight --

THE SHAPE

starts to CHUCKLE...his shoulders bobbing up and down...bending over slightly at the waist.

LINDA'S

lifeless body starts trembling with laughter.

THE SHAPE

reaches up to his mask, pulls it off...it's JOHN!

JOHN

That was classic...  
(imitating Keri)  
"Michael, nooooooooo!"

LINDA

sits up, licks some blood off her fingers.

LINDA

Mmmm. Anyone got some french  
fries?

John and Linda crack up.

ON Keri, mortified...the sight of her son dressed like his homicidal uncle is almost too much for her to bear...

(CONTINUED)

65.

CONTINUED: (3)

John and Linda are too busy reveling in their prank to notice...

LINDA (cont'd)

Molly, you should have seen your face...

Keri crosses over to John...SLAPS him across the face, hard. John reels, probably the first time Keri's laid a hand on him...

KERI

Home...NOW!

Keri grabs John by the arm, pushes him past Molly...

CUT TO:

INT. HOUSE - LIVING ROOM - DAY

John sits on the sofa, Will stands behind him...neither sure exactly what they're doing there.

Keri paces in front of them...

JOHN

I'm sorry, alright? It was just a stupid joke.

KERI

Will, sit down...

Will does.

KERI (cont'd)

There's something I have to tell you both. It's going to sound strange...

WILL

What?

KERI

My name hasn't always been Keri Tate. It was once Laurie Strode.

(CONTINUED)

CONTINUED:

WILL

You're right. It does sound strange.

JOHN

You some kind of fugitive or something?

KERI

I was trying to get away from someone.

WILL

Who?

KERI

Michael Meyers.

WILL

The serial killer?

KERI

He's my brother.

JOHN

Now you're joking, right?

KERI

Afraid not. You can pick your friends, but you can't pick your family.

WILL

Keri, have you been...

Will mimes taking a drink from a bottle...

KERI

No, Will, this isn't the alcohol talking. It's the truth.

WILL

I can't believe this is happening.

KERI

Shit happens.

(CONTINUED)

CONTINUED: (2)

JOHN

Wait a minute...slow down...you're  
telling me Michael Meyers is my  
Uncle?

KERI

Yes.

JOHN

Any other psychotic relatives I  
should know about? Jason? Freddy  
Krueger?

KERI

No.

JOHN

Why didn't you tell me?

KERI

I was trying to protect you from  
this...

Keri holds up the trademark Halloween mask, a tuft of hair  
tightly in her grip...

John crosses to the front door, opens it...

KERI (cont'd)

Where are you going?

JOHN

I don't know.

John exits. Keri starts after him, Will grabs her by the  
arm...

WILL

You just dropped a shitload on  
him...give him some time to digest  
it.

KERI

Are you going to leave, too?

WILL

Never.

(CONTINUED)

68.

CONTINUED: (3)

Keri nuzzles her head against Will's chest...

WILL (cont'd)

So you're really Michael Meyers' sister?

KERI

Yeah.

WILL

Do we have to invite him to the wedding?

Keri laughs, more out of relief than anything...

CUT TO:

EXT. ROADSIDE - LATE AFTERNOON

A couple of Ferndale P.D. SQUAD CARS flank either side of the road.

ROADEBLOCKS

lined up across the asphalt deny access to the roadway leading to Hillcrest.

ON Carter, leaning against a squad car. Deputy Clark stands next to him. Carter lights up a cigarette...

DEPUTY CLARK

Don't worry, Detective. No one's getting up to that school.

CARTER

And this is the only way up to Hillcrest?

DEPUTY CLARK

Sure is. Unless your boy can fly...

CARTER

I hope not.

(CONTINUED)

69.

CONTINUED:

Deputy Clark laughs, Carter doesn't...just takes another drag off his cigarette.

CUT TO:

EXT. HILLCREST ACADEMY - NIGHT

Darkness falls... Halloween night.

COSTUMED STUDENTS

make their way inside the gymnasium.

ON A BAND OF MISFITS.

Freshmen, armed with cartons of eggs and rolls of toilet paper, emerge stealthily from the wooded acreage...they attack the Hillcrest Administrative Building.

ON WALLY.

The school custodian heads for the bell tower...spots the young punks across campus defacing what he works so hard to preserve.

He takes off in their direction...

WALLY

(calling off)

Hey, you kids! Knock that off!  
Get over here!

The boys see Wally headed in their direction...they scramble, head back for the woods...a few of them throw eggs in Wally's direction.

Wally makes it about halfway across campus before his old ticker kicks in...he has to stop...catches his breath.

WALLY (cont'd)

Damn kids.

Wally turns around, heads back to the bell tower.

One by one the freshmen disappear into the thicket...one of the boys runs smack into...

(CONTINUED)

CONTINUED:

THE SHAPE.

The boy stares up at him, startled...he darts after his friends...the SHAPE continues toward Hillcrest.

INT. DORM - MOLLY'S ROOM

Molly sits on the windowpane, her forehead pressed against the glass. Lurch, the dog, lies across her bed.

ANGLE THROUGH THE WINDOW.

A view of the entire campus. Couples make their way across the grounds, move inside the gymnasium.

Molly lets out a sigh, wishes that were her and John...she continues to stare longingly out the window...

THROUGH THE GLASS.

ON Wally as he moves to the bell tower, disappears inside. He is followed by...

THE SHAPE.

ON Molly. She sits up, takes notice...watches as the SHAPE moves inside the bell tower, then suddenly...

A PAIR OF HANDS

grabs Molly by the shoulders...spins her around, revealing...

LINDA

in full "Bride of Frankenstein" costume.

LINDA  
BLAAAAAGGGHHHHH!

MOLLY  
Shit, Linda!

LINDA  
You're so easy...

(CONTINUED)

71.

CONTINUED:

MOLLY

Wasn't scaring the hell out of me  
once today enough?!

LINDA

Nope. Hey, you think I'll win  
scariest costume?

MOLLY

Linda, you are without a doubt the  
scariest person on campus.

LINDA

Thanks!

MOLLY

Where's Shane?

LINDA

Condom Boy is waiting for me in the  
cafeteria.

MOLLY

But the dance is in the gymnasium.

LINDA

Very insightful.

THE BELL RINGS.

Echoes across the campus.

LINDA

Let the party begin!

MOLLY

Have enough fun for the both of us.

LINDA

Oh, don't be such a victim.

Linda produces a couple of shot bottles from her purse,  
tosses them on the bed.

LINDA (cont'd)

Here. Drink a couple of these.  
It'll putcha in a much better mood.  
Ta-ta.

(CONTINUED)



CONTINUED: (2)

Linda exits. The bell continues to ring. Molly sits on the bed, pats Lurch on the head.

MOLLY

Guess it's just you and me, boy.

The bell stops ringing abruptly. Molly turns her attention back to the window...

ANGLE THROUGH THE WINDOW.

At the top of the bell tower...the SHAPE stands beside the massive bell...staring in Molly's direction, looking right through her.

Molly gasps softly. She looks down below and sees...

LINDA

leave the dormitory, headed for the cafeteria. Molly looks back up to the bell tower...the SHAPE has vanished.

MOLLY (cont'd)

Just some idiot in a costume...

Molly sits back on her bed, uses Lurch as a pillow...Molly picks up one of the shot bottles, twists off the lid.

MOLLY (cont'd)

Let the party begin.

Molly takes a swig from the bottle. She shudders, her sour expression says it all...

INT. CAFETERIA

Dark and abandoned. THE CAMERA PANS across a bevy of empty tables and chairs to reveal...

LINDA AND SHANE

liplocked, hands all over each other. Linda sits on the edge of a table.

Shane, dressed as a condom, stands between her legs.

(CONTINUED)

CONTINUED:

THE SHAPE

watches from the kitchen, illuminated only by the light from a nearby soda machine.

Shane pushes Linda down onto the table, starts to unbutton her blouse...

LINDA

Wait.

SHANE

What is it?

LINDA

I have to pee.

SHANE

Can't you hold it?

LINDA

Can't you?

Linda pushes Shane off her, heads for the restroom. She passes the kitchen area...the SHAPE is nowhere in sight.

Linda enters the bathroom...

INT. BATHROOM

Linda crosses to a stall, tugs on the door...it's locked. She knocks on the door.

LINDA

Somebody in there?

No answer. She pulls at it again...still doesn't budge.

LINDA (cont'd)

Hellooooo.

She kneels down on the ground, peers under the door. Nothing.

She stands back up...shrugs it off...moves to the next stall and goes inside, closing the door behind her.

(CONTINUED)

CONTINUED:

TIGHT ON THE DOOR.

As Linda takes care of "business."

LINDA (OS) (cont'd)  
(singing)  
IF YOU THINK I'M SEXY.  
AND YOU WANT MY BODY.  
COME ON, BABY. LET ME KNOW.

The toilet flushes. Linda emerges from the stall, crosses to the mirror...checks her make-up.

ANGLE ON THE MIRROR.

Linda admires her reflection...not noticing the stall door which was previously locked is now opened.

She smiles at herself, licks her teeth, then exits to the hallway.

INT. CAFETERIA

Linda emerges from the bathroom...she heads toward the center of the room...

ANGLE ON THE CAFETERIA.

Empty. No sign of Shane anywhere.

LINDA  
(calling off)  
Shane?

CLANG! A NOISE FROM THE KITCHEN.

LINDA (cont'd)  
Shane, is that you?

Linda moves into the kitchen area where...

THE SHAPE

emerges from the shadows, attacks Linda...grabs her by the throat, lifts her into the air...

(CONTINUED)

75.

CONTINUED:

Her head hits the pot rack hanging above her...pots and pans drop to the tile floor below...

Linda flails her arms and legs, desperately trying to free herself from the SHAPE'S grasp...

She kicks the refrigerator door behind her...it swings open to reveal...

SHANE'S BODY STUFFED INSIDE.

Asphyxiated, his condom hat pulled down over his head... his corpse topples out of the refrigerator, falls onto the floor...

THE SHAPE

flicks the switch on a nearby MEAT SLICER, it WHIRS to life.

The Shape forces Linda's head against the slicer...she struggles furiously as her cheek approaches the spinning blade...

BLOOD SPLATTERS

everywhere as Linda is carved into quarter-inch slices...

CUT TO:

EXT. HILLCREST ACADEMY - NIGHT

VARIOUS SHOTS of the empty campus, all the students now congregated inside the gymnasium.

The pulsating beat of faint dance MUSIC drifts across the grounds.

INT. GYMNASIUM - SAME TIME

The festival is in full swing...jam packed with costumed couples dancing across the floor. CHAPERONES line the walls.

KERI

leans against the refreshment table, sans costume. Arms folded...there in body, mind elsewhere.

(CONTINUED)

CONTINUED:

WILL

approaches her, dressed as Count Dracula. He offers Keri a glass of punch...

WILL

(as Dracula)

May I offer you some fresh blood?  
I squeezed it myself.

Keri glares at him, not amused...

KERI

Not a real fan of Halloween humor,  
Will.

WILL

(realizing)

Oh, right. Sorry.

KERI

I'm gonna head back to the  
office...finish up some things.

WILL

Can't it wait till Monday? I  
thought maybe we could dance...  
(as Dracula)  
I'm very light on my feet.

Keri manages a sincere smile, gives him a kiss...

KERI

Thanks, but I'm not much in the  
mood for dancing. Enjoy the  
party... you did a great job.

Keri heads for the exit, Will watches her leave...

CUT TO:

INT. DORM - MOLLY'S ROOM

CLOSE ON A HALF EMPTY SHOT BOTTLE

on the bedside table, next to two other shot  
bottles...untouched. CAMERA PANS to the bed where...

(CONTINUED)

CONTINUED:

MOLLY

lies, fully clothed...facing the ceiling. Eyes wide open, thinking of the night that could have been...

ON Lurch, lying on the floor beside the bed...he sits up, his eyes focused on...

THE CLOSET

Its door slightly ajar...the light on inside. Something inside catches Lurch's attention...he GROWLS.

Molly reaches over the side of the bed, pats the dog on his head...

MOLLY

Whatcha growling at, huh?

Lurch continues to snarl at the closet. Molly sits up in the bed...

ANGLE ON THE CLOSET.

Light seeps out from the cracks in the open door, illuminating the sleeves of several hanging blouses.

MOLLY (cont'd)

Lurch, there's nothing in there but clothes.

Molly gets up...moves to the closet, opens it...

INSIDE THE CLOSET

Wall-to-wall clothes hang from wooden dowels...Molly palms the lightswitch, flicks off the light.

Molly closes the door, tight...heads to the bathroom down the hall, Lurch follows her out.

EXT. GYMNASIUM - SAME TIME

The misfits who tee-pee'd the school have returned, this time with black duffel bags in tow.

(CONTINUED)

CONTINUED:

ON THE REAR DOUBLE DOOR

of the gymnasium...one of the FRESHMEN pulls a thick three foot long CHAIN from his duffel bag...wraps it around the door handles...he produces a PADLOCK, hooks it through the loops of the chain...snaps it shut, locked tight.

ON THE GYMNASIUM ENTRANCE.

Another freshman sneaks into the gymnasium, while a fellow SCHOOLMATE hides behind some bushes...on the lookout for Wally.

INT. DORM - MOLLY'S ROOM

Molly returns from the bathroom, passes...

THE CLOSET DOOR.

It's ajar once again.

Molly climbs into bed, turns on her side...she reaches over the side of bed...pets the dog.

MOLLY

Guess there's always next year...if  
I live past the humiliation of  
tonight.

At that very moment, Molly sees...

LURCH!

The dog enters the room, sits in the doorway...growls in her direction.

ON Molly. Shit! She instantly stops petting whatever is under her bed.

CLOSE ON HER EYES

full of confusion, flushed with fear.

Terrified, she slowly leans over the edge of the bed...comes eye-to-eye with --

THE SHAPE!

(CONTINUED)

CONTINUED:

Beneath her bed, staring right at her...she was petting the hair on his mask all along.

Molly SCREAMS. The SHAPE grabs her arm, drags her off the bed onto the floor.

Molly struggles with him, as he tries to climb on top of her.

The SHAPE maintains a strong grip on her ankle with one hand, swings a knife fiercely at her with the other.

He makes contact, slices open her left thigh...

Molly SCREAMS in agony, kicks her legs wildly...she manages to strike a hard blow to his head.

She breaks free of his grip, takes off limping down the hall...her hand pressed against the gaping wound carved in her thigh.

ANGLE ON THE HALL.

Seems to stretch for miles...

Molly limps down the corridor, dragging her leg behind her...she looks behind her...no sign of the SHAPE...yet.

She ducks into one of the rooms, hides behind the door.

THE SHAPE

emerges from her room...heads down the hall.

ON Molly trying desperately not to breathe, she watches as...

THE SHADOW OF THE SHAPE

passes by...she lets out a silent sigh of relief, when suddenly...

THE SHAPE

steps back into the doorway, looks into the room.

(CONTINUED)



80.

CONTINUED: (2)

Molly freezes, looks at the wall beside her, she sees...

HER OWN SHADOW

projected on the wall, it betrays her.

MOLLY (cont'd)

(squealing)

Oh, God...

The SHAPE reaches through the crack in the hinged side of the door...grabs Molly by the hair, reels her in.

Molly grabs the door...pulls it towards her, smashing the SHAPE'S arm between the door and the jam. He releases her...

She flies out of the room, down the hall...stumbles down a flight of stairs...dashes out of the dormitory.

INT. GYMNASIUM - SAME TIME

The party is in full swing. Students and teachers alike crowd the gym floor, dancing to the music blaring from the loudspeakers above.

CLOSE ON A SIGN

"CAUTION: BE SURE TO CLEAR GYM AND/OR POOL  
BEFORE OPERATING FLOOR"

Hung above a large red button. THE CAMERA PULLS BACK TO REVEAL the freshman, who snuck in earlier, poised beneath it...

He punches the button, then pops it off and puts it in his pocket...he darts for the front entrance.

CLANG-CLANG-CLANG!

The gymnasium floor begins to move beneath the students' feet, splits right down the middle...retracts into the walls...

The students part like the Red Sea, hooting and hollering as the pool beneath them is revealed.

## EXT. GYMNASIUM

The freshman flies out of the gym, slams the doors shut behind him...his schoolmate chains the doors, locks them with a padlock. They dart for the woods, passing...

## MOLLY

stumbles toward them, her pants bloodied. She SCREAMS, tries to get their attention...they disappear into the thicket.

She moves to the rear of the gymnasium, bangs on the chained door...SCREAMS for help, looks over her shoulder to see...

## THE SHAPE

headed straight for her. She hobbles to the front entrance, bangs on the door...

## MOLLY

Let me in! Oh, God, help me!  
Somebody...goddamnit!

The SHAPE closes in.

## INT. GYMNASIUM - SAME TIME

Molly's screams are lost amongst the gleeful SQUEALS of the party goers.

The floor continues to glide open beneath their feet, revealing...

## SARAH

floating, face down in the pool...water tainted bright red with her blood, illuminated by the pool light.

The mood suddenly changes...the SCREAMS of excitement quickly turn into SHRIEKS of horror. Bedlam ensues...

Frightened students scramble toward the entrance, knocking party goers into the pool...trampling over others.

(CONTINUED)

CONTINUED:

AT THE ENTRANCE.

Students stack up against the doors, pounding furiously...trying to get out.

WILL

tries to calm the petrified party-goers...

INT. HEADMASTER'S OFFICE - SAME TIME

Keri sits behind her desk, Detective Blake's BUSINESS CARD in hand...

She picks up the phone, brings it to her ear...

NO DIAL TONE.

She jiggles the receiver...STILL NOTHING. She is distracted by --

MOLLY'S SCREAMS

from outside her office. Keri crosses to the window...

ANGLE THROUGH THE WINDOW.

Molly standing at the gymnasium entrance, pounding against the door with bloody palms...screaming bloody murder, trying desperately to get in, while the students on the other side try in vain to get out.

KERI

Molly?

The SHAPE approaches her, now only a few feet away.

Molly tugs feverishly at the chains, they hold tight. She bolts for the bell tower, trailing blood... the SHAPE follows.

ON KERI, horrified...he's back. She charges out of the office, on a mission...

CUT TO:

## INT. BELL TOWER

Molly bursts through the door...she stops at the bottom of the staircase, looks up to see...

## FOUR FLIGHTS OF STAIRS

spiraling high above her. She hobbles up the stairway, grunting in agony...

As she makes her ascent, she looks down to see...

## A SHADOW

three flights down, begins its climb up the stairs. Molly picks up the pace...

## EXT. BELL TOWER - CONTINUOUS

Molly emerges at the top of the bell tower...runs over to the rope dangling from the massive bell...pulls with all her might, causes...

## THE BELL

to swing...BUT there is no sound!

Molly frantically pulls the rope again, SCREAMING madly...trying desperately to get someone's attention...

Still no sound! She moves to the gargantuan bell, looks inside and sees...

## WALLY'S BODY

stuffed up inside of it, preventing the clapper from striking the bell.

Molly reaches in, grabs Wally's shirt...tugs with all her might...expels the cadaver with a final heave-ho.

ON Wally's corpse as it falls four stories down, lands at the foot of the staircase.

Molly stumbles back...wraps the rope around her wrists, tugs with all her weight...

(CONTINUED)

CONTINUED:

RING-RING-RING! THE BELL RESONATES ACROSS CAMPUS. A call for help...

Molly continues to pull at the rope, her wrists bleeding as the cord digs into her skin. She watches in horror as...

A SHADOW

approaches the top of the stairway...a FIGURE emerges, it's...

THE SHAPE

Molly SCREAMS...the SHAPE grabs her...wraps the ROPE tightly around her neck...Molly gasps for breath.

ON KERI

Running furiously across the campus...trying desperately to reach the bell tower in time...

ON THE SHAPE.

Moves Molly to the wall of the bell tower, tosses her over the edge...

ON KERI.

Watches in horror as Molly falls two flights before the rope goes taught, snapping her neck instantly...the bell CLANGS.

KERI

NOOOOOOOOOO!

INT. GYMNASIUM - SAME TIME

A group of STUDENTS, with Will at the helm, use a WOODEN BENCH as a battering ram...

BOOOM!

The bench slams against the gym entrance, the metal doors start to buckle...

BOOOM!

ON THE GYMNASIUM DOORS, the weight of the wooden bench pops the chains wrapped around the handles, the doors fly open...

(CONTINUED)

85.

CONTINUED:

KERI

watches as crazed STUDENTS pour out of the gymnasium, head  
for the parked buses across campus...

STUDENTS spot Molly dangling from the bell tower...SCREAMS  
of terror echo across campus...

Keri turns back to the bell tower...the SHAPE IS GONE!

KERI (cont'd)  
(realizing)

John...

She heads toward --

THE PARKED SCHOOL BUSES

being filled to capacity with screaming teens...

WILL

leads the charge of getting all students safely aboard.

KERI

manages to find John amongst the throng...

KERI (cont'd)

John!

Mother and son reunite...

JOHN

He found you, didn't he?

KERI

Get on the bus.

JOHN

Where's Molly? She's not in her  
room...

KERI

Just get on the bus.

JOHN

I'm not leaving without her.

(CONTINUED)

85.

CONTINUED: (2)

KERI

John, you can't help her now.

JOHN

What? Where is she?

KERI

John...

Keri's at a loss for words, it's written all over her face...

JOHN

Oh, God...no...not Molly.

KERI

Please, get on the bus...

John hesitates for a beat...climbs into the bus, takes a window seat...

WILL

crosses to Keri, hugs her tight...

WILL

Keri, you alright?

KERI

We've got to get these kids out of here...

WILL

I'll make sure there's no kids left in the dorms...

WILL

dashes toward the dorms...

KERI

climbs aboard the bus, stands next to the driver...waits impatiently for Will to return.

EXT. HILLCREST ACADEMY

The BUSES are on the move...leaving the academy single file...

ON JOHN.

Watching from inside his bus as it prepares to leave...

ON KERI.

Waves to John through the window, knows this may be the last time she ever sees him.

She turns to the driver --

KERI

You go ahead. Will and I will follow you in my car.

The DRIVER nods in agreement...

JOHN'S POV

Keri gets off the bus, watches as the last bus drives through the open gates of the academy...

Keri crosses to the dorms, disappears inside --

INT. DORMS

Keri moves noiselessly down the hallway...searching for any sign of Will...holding her breath with every door she checks behind...

KERI

(a loud whisper)

Will... Will, where are you?

Keri rounds a corner, spots --

SMOKE

seeping through the cracks of a swinging door leading to the dorm's kitchenette.

(CONTINUED)



88.

CONTINUED:

KERI

crosses to the swinging door, slowly pushes it open to reveal --

WILL

his whole upper torso shoved into the oven, clothes ablaze.

KERI

runs into the kitchen, yanks Will out of the oven by his legs.

ON WILL. Hair singed-off his head, his face a mangled mass of burning flesh, mouth agape in horror...

KERI (cont'd)

Oh, God, Will...

Keri kneels down beside him, helpless...filled with rage...

SWOOSH!

The kitchen door swings violently to and fro...Keri spins around, startled by --

LURCH

The dog jumps on her chest, licks her face gleefully.

KERI (cont'd)

Get off me...

The dog's mood changes suddenly: he stops licking Keri and GROWLS ferociously at something behind her...

Keri slowly turns around to see --

THE SHAPE

standing above her, comes down on her with a knife...makes contact, slices her shoulder wide open.

KERI

scrambles to her feet, grabs a pot off the stove...swings at the SHAPE.

(CONTINUED)

89.

CONTINUED: (2)

CLANG!

Delivers a hard blow to the SHAPE'S head with the iron pot.  
The SHAPE stumbles backward, Keri sprints out the door...

EXT. DORMS

Keri comes running from the building, dashes across campus,  
and into --

INT. HOUSE

Keri bursts through the door, runs down the hallway into --

INT. BEDROOM

CLOSE ON: DETECTIVE BLAKE

Her body sprawled across Keri's bed, THROAT SLIT from ear-to-  
ear...a TOMBSTONE in lieu of a headboard, "LAURIE STRODE"  
carved into stone.

KERI

You son of a bitch!

The fury wells inside of her. Keri crosses to the bed,  
drops to her knees...pulls out the metal box underneath the  
mattress...opens it...IT'S EMPTY!

KERI (cont'd)

Shit!

CUT TO:

EXT. HILLCREST ACADEMY

Keri runs from the house, determined...makes her way across  
campus to --

INT. GUARD HOUSE

Keri crosses to the console, pushes the BUTTON that controls  
the gate...it begins to close slowly.

(CONTINUED)

CONTINUED:

CRASH!

Hattie's body falls from the drop-ceiling above, lands right on top of Keri. Shit. Keri throws the bloody corpse off of her.

She looks around the room...zeroes in on the large CB RADIO...she picks it up and SMASHES it against the console...over and over again...sparks fly...the gate now permanently closed.

Keri reaches down, pulls Hattie's key ring from her body...moves outside.

EXT. GATES

Keri moves to the gate...locks it using Hattie's keys, then tosses them over the gate into the brush.

KERI

(calling off)

Time to put an end to this  
nightmare, motherfucker!

Keri heads back toward the school.

CUT TO:

EXT. ROADBLOCK - SAME TIME

Deputy Clark lies on the hood of his patrol car, hat over his face...catching some z's. Carter stands by the wooden barriers, spots --

THE LINE OF BUSES

speeding toward the roadblock, headed for the small town below...

CARTER

What the hell?

Deputy Clark is awakened by the approaching caravan. Carter waves down a bus, moves to the door --

(CONTINUED)

CONTINUED:

CARTER (cont'd)

What's happening?

DRIVER

We're evacuating the school. . Been  
two murders up there tonight.  
Killer's still on the loose...

CARTER

Goddamnit!

Carter runs back to the patrol car, followed by Deputy  
Clark.

DEPUTY CLARK

(calling off)

Call for back-up!

A flurry of action as OFFICERS clear the roadblocks, get on  
the radio and call for back-up...

Carter and Deputy Clark climb into the patrol car, headed  
for the school...

Carter grabs his walkie-talkie, barks into it --

CARTER

Blake, what's going on up there!

CUT TO:

INT. BEDROOM - SAME TIME

ON BLAKE'S WALKIE-TALKIE

still hooked to the side of her lifeless body...

CARTER (OS)

Blake! Do you hear me? Blake!

CUT TO:

EXT. HILLCREST ACADEMY - SAME TIME

VARIOUS SHOTS of the empty campus. Keri moves brazenly across school grounds, looking for her big brother...

As she passes the bell tower, she sees --

A SHADOW

move inside the gymnasium...she quickly approaches --

INT. GYMNASIUM

Keri moves inside the decorated gym...stops at a

FIRE AXE

hanging behind glass...she picks up a plastic skull, smashes the glass with it...grabs the AXE and continues inside...

CLICK!

The lights go out...the gym now eerily illuminated only by carved pumpkins lit around its perimeter.

Keri continues on, bravely...the fire axe tightly in her grip.

KERI

(calling off)

Let's end this right now. You want to kill me to fulfill your twisted obsession, then go ahead. I'm tired of playing hide-and-seek, brother. Come on, finish what you started, you miserable fuck!

CLANG-CLANG-CLANG!

Keri jumps...the gymnasium floor beneath her begins to move, closing back over the pool...

Keri continues to move alongside the pool, when --

(CONTINUED)

CONTINUED:

THE SHAPE

jumps from the bleachers, buries a knife deep into Keri's arm...she SCREAMS in pain...drops the fire axe into the pool.

The Shape pulls the knife from Keri's arm, stands above her...he raises the knife high into the air, about to plunge it straight into Keri's heart, when --

BANG! A BULLET BURROWS INTO THE SHAPE'S SHOULDER.

Spins him around, comes face-to-face with...

JOHN

standing behind him, wielding Keri's SMITH AND WESSON. The SHAPE moves toward him.

BANG! BANG! BANG!

JOHN empties the chamber into the Shape, thrusts him backward...

THE SHAPE

falls into the pool, pulls Keri into the water with him...

KERI

struggles to climb out of the pool, the Shape fights to pull her back in...

THE SHAPE

finds the axe, swings at Keri...slices open her thigh.

JOHN

grabs Keri by the arms, manages to pull her out.

THE SHAPE

strives to climb out of the water as the gym floor continues to close...he swings the axe, buries the blade into the gym floor...grabs the handle, uses it to pull himself out...

(CONTINUED)

CONTINUED: (2)

KERI

grabs a JAVELIN hanging on the wall...

THE SHAPE

pulls his upper torso out of the water just as

KERI

raises the javelin high into the air, when --

CLOSE ON: THE SHAPE

Reaches out for her...then, a sound altogether unnatural --

THE SHAPE

(a desperate plea)

Laurie...

Time stands still -- TOTAL SILENCE.

ON KERI: All the love and loss of the past twenty years  
plays all over her face, then --

KERI

Michael...

(then)

Go to hell!

KERI

plunges the javelin through his body with all her might,  
pierces his heart...the javelin juts out of his back.

THE SHAPE

arches his back in pain, grabs the metal rod...tries  
desperately to remove it, sinks into the water...

THE GYM FLOOR

closes above him...CLANG!

Half the javelin sticks out above the floor...it twitches  
fiercely, then stops...

- (CONTINUED)

CONTINUED: (3)

CARTER

storms the gym, gun drawn...followed by Deputy Clark and a dozen armed police officers. He approaches Keri...

KERI (cont'd)

Guess he was stoppable, after all.

THE TERROR IS GONE.

Keri and John embrace...

CUT TO:

EXT. HILLCREST ACADEMY - A HALF HOUR LATER

POLICE CARS litter the campus. The corpse of THE SHAPE lies covered on a gurney...a pair of PARAMEDICS roll it past --

AN AMBULANCE

parked near the entrance, its rear doors open revealing --

JOHN

being tended to by a PARAMEDIC. Keri sits next to him...

JOHN

I just can't believe she's dead.

Keri does the only thing a mother can do, gives him a hug...

KERI

I love you, John.

Always the guy, John just shrugs, giving her a tough smile.

JOHN

Yeah, me too, Keri.

KERI

Call me Laurie, will ya?

JOHN

Keri...Laurie...how about if I just call you Mom?

(CONTINUED)



96.

CONTINUED:

KERI  
That would work.

The two embrace as another PARAMEDIC closes the rear doors  
of the ambulance, locking Keri and John safely inside.

THROUGH THE REAR WINDOWS.

Mother and son continue to bond as the ambulance drives off  
into the night.

CUT TO BLACK.

T H E E N D